

Shakespeare's Warrior Kings



<p>Concept: Perceptions & Representation</p> <p>Shakespeare's Warrior Kings</p> <p>Deep knowledge:</p> <ul style="list-style-type: none"> • How context shapes perspectives and representations • An appreciation of others' perspectives • The power of language and images 	<p>Cross Curricular Literacy ICT</p> <p>Language modes Reading/writing/speaking/listening/viewing & representing</p> <p>Texts Extracts from Shakespeare's plays: <i>Macbeth</i> <i>Richard III</i> <i>Henry V</i> As well as: The documentary <i>In Search of Shakespeare</i> & K. Yager's CD rom</p>	<p>Outcomes</p> <p>A student:</p> <ol style="list-style-type: none"> 1. responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure. 2. uses and critically assesses a range of processes for responding to and composing. 5. transfers understanding of language concepts into new and different contexts. 9. demonstrates understanding of the ways texts reflect personal and public worlds.
<p style="text-align: center;">Rationale</p> <p>This stage 5 unit is designed as an introductory unit to Shakespeare focusing on his representation of the warrior kings. Students begin by exploring Shakespeare's context through a web quest, a CD-Rom and the documentary <i>In Search of Shakespeare</i>. The students will closely examine some of the key extracts from the plays to appreciate the textual details and features, rhythm and the perspective. The students will explore others' perspectives of the kings and how ideas and information can be constructed. As a lawyer representing the family of the king the students will research the historical version of the king and compare their findings with Shakespeare's representation or create a visual representation for the Power House Museum that explores different perspectives. The students will examine the famous battles referred to in the plays, such as: Dunsinane (<i>Macbeth</i>), Bosworth (<i>Richard III</i>) and Agincourt (<i>Henry V</i>). The students will work individually and collaboratively on a variety of assessment tasks to ensure that all students have access to the outcomes.</p>		

Syllabus content	Learning content and activities	Quality teaching
	Students learn to:	
1.1	<ul style="list-style-type: none"> Respond to and compose a range of imaginative, factual and critical texts which are increasingly demanding in terms of their linguistic, structural, cognitive etc complexity 	Higher-order thinking
1.3	<ul style="list-style-type: none"> Analyse the effectiveness and impact of texts on responders in terms of ideas, perspective and originality 	Deep understanding
1.5	<ul style="list-style-type: none"> Respond to texts from different reading positions as an aspect of their developing moral and ethical stances on issues 	Problematic knowledge
1.6	<ul style="list-style-type: none"> Respond to and compose texts that use inference and figurative language 	Deep understanding
2.4	<ul style="list-style-type: none"> Combine processes of representation to create cohesive texts 	Deep understanding
5.1	<ul style="list-style-type: none"> Apply knowledge of language forms and features and structures of texts to respond to and compose and adapt texts to suit new and unfamiliar contexts 	Higher-order thinking
9.1	<ul style="list-style-type: none"> Respond to and compose texts that reflect their expanding worlds from the personal to the public 	Connectedness
9.2	<ul style="list-style-type: none"> Relate the content and the ideas to the world beyond the text 	Connectedness
9.4	<ul style="list-style-type: none"> Identify different reading positions and interpretations of particular texts and appreciate distinctions in meaning 	Problematic knowledge
	Students learn about:	
1.7	<ul style="list-style-type: none"> The ideas, information, perspectives and ideologies presented in increasingly demanding imaginative, factual and critical texts and the ways they are presented 	Higher-order thinking Problematic knowledge
1.8	<ul style="list-style-type: none"> The features of increasingly complex imaginative, factual and critical texts etc 	Deep knowledge
1.12	<ul style="list-style-type: none"> How inference, figurative language can be used in complex and subtle ways 	Higher-order thinking
2.10	<ul style="list-style-type: none"> The ways composers, including authors and film-makers, use processes of representation in composing texts 	Deep knowledge
5.8	<ul style="list-style-type: none"> How particular forms and features of language and structures of texts can be adapted to new purposes, audiences and contexts 	Deep knowledge
9.7	<ul style="list-style-type: none"> The ways personal perspective is shaped by social, cultural and historical influences 	Problematic knowledge/ Knowledge integration
9.8	<ul style="list-style-type: none"> The ways personal perspective shapes meaning 	Connectedness
9.10	<ul style="list-style-type: none"> How alternative readings of texts reflect responders' personal and public worlds and what they value in the text. 	Problematic knowledge

Week 1: "Happy prologues to the swelling act..."

Reluctant thespians, whether you believe it or not you will discover that Shakespeare's characters still walk the streets today and his universal concerns will continue to be relevant and worth exploring.

Content:	Learning and teaching activities	Quality teaching
<p><i>Learn to:</i> 9.1 9.2</p> <p><i>Learn about:</i> 9.7</p>	<p>Lesson 1: Introduction to Shakespeare's world: View extracts from the film <i>In Search of Shakespeare</i> and make brief notes. Focus on:</p> <ul style="list-style-type: none"> • The setting and times • The representation of Shakespeare • The theatre • The costumes <p>Extension Work: Web quest Visit two of the following web sites to discover more about Shakespeare's times:</p> <ul style="list-style-type: none"> - http://shakespeare.palomar.edu – (Shakespeare's context) - http://web.uvic.ca – (Shakespeare's life and times) - www.rdg.ac.uk & http://shakespeare.palomar.edu (a virtual tour of the Globe) 	<p>Narrative: the film's story is engaging and introduces students to Shakespeare's times</p>
<p><i>Learn about:</i> 9.7</p>	<p>Lesson 2: Shakespeare's Warrior Kings CD Rom Navigate through the section on the CD rom that focuses on Shakespeare's life and his birth place Stratford-Upon-Avon. You can view a variety of images and listen to recorded interviews with experts.</p>	<p>Engagement: authentic images & experts</p>
<p><i>Learn to:</i> 2.4 9.2</p> <p><i>Learn about:</i> 9.7</p>	<p>Lessons 3- 4 Week 1 and Lesson 1 Week 2: Assessment Task 1 – Peer marking: Representation of Shakespeare's world Task: In small groups create a visual representation of Shakespeare's world inspired by the images and sounds of the documentary, the CD rom and any other sources such as a web site that would enable a student in the 21st century to appreciate his times and appreciate how his perspective was shaped by his times. You could do one of the following:</p> <ol style="list-style-type: none"> a. Power point presentation with hyper links or a web page b. Diorama c. Poster d. Dramatic duologue: e.g. a modern time traveller travels to Shakespeare's time and meets some interesting characters <p>Time allocated: You will have three lessons to allocate tasks and work on this task. Due: The group must be ready to present their visual representation to the class at the beginning of week 3. Remember to keep a record of your sources.</p>	<p>Deep understanding: meaningful application of central ideas</p> <p>Higher-order thinking: challenging task</p>
	<p>Outcomes: 2 & 9</p> <p>Spelling: (look, cover and write) Select 15-20 words that you encountered this week.</p>	

Week 2: "Thou liest, thou shag haired villain!" *Macbeth*

Whether it is the 17th century or the 21st century we will continue to be fascinated by individuals who commit daring deeds or succumb to the dark side. Shakespeare played with history to present his version of the famous warrior kings: Macbeth, Richard III & Henry V.

Content:	Learning and teaching activities	Quality teaching
	Lesson 1: Continuation of work on Assessment task	
<p><i>Learn to:</i> 2.4 9.4</p> <p><i>Learn about:</i> 2.10</p>	<p>Lesson 2: Class discussion:</p> <p>- Consider the current war in Iraq and discuss the following questions. Record your responses and then share them with the class:</p> <ol style="list-style-type: none"> 1. If you had to create a text such as play or a film or a computer game set at the time of the Iraqi conflict featuring Saddam Hussein and George Bush how would you represent them? Give at least three reasons to justify your representation. 2. What would the purpose of your text be? List some of the key scenes. 3. The purpose will determine the focus of the text; what will be the focus of your text? 4. Who would be the intended audience? How does the audience influence what your focus will be and the text's genre? E.g. Teenage boys might be more interested in battle scenes, and prefer to view a film or play a computer game. <p>Class Notes:</p> <p>- Notes on the processes of representation.</p>	<p>Substantive communication</p> <p>Problematic knowledge: address different perspectives of the Iraq war and texts</p> <p>Connectedness: linking representation to real life experiences</p>
<p><i>Learn to:</i> 1.5</p> <p><i>Learn about:</i> 2.10</p>	<p>Lesson 3: Introduction to the representation of the Kings:</p> <p>Students in pairs to view the images of the Kings from historical and modern images, and record their responses to the following:</p> <ol style="list-style-type: none"> 1. What is your initial response to the historical portrait? Describe the visual features of the portrait such as: composition, colours, body language, positioning, costume, symbolism, etc. 2. How do the composers intend you to respond to the kings in the modern images? In your response refer to the visual features. 3. Compare and contrast the purpose and effect of the images for each king. <p>Extension Activity in library:</p> <p>See if you can find conflicting images of Saddam Hussein and George Bush on the Internet. You can use political cartoons. Describe the representations and your response.</p>	<p>Substantive communication</p> <p>Problematic knowledge: address different representations of the kings</p> <p>Metalanguage: visual techniques</p> <p>Background knowledge: of visual techniques</p>
<p><i>Learn to:</i> 1.1 9.4</p>	<p>Lesson 4: Filmic Representations:</p> <p>In pairs examine the extracts from the films – Polanski's <i>Macbeth</i>, Branagh's <i>Henry V</i> and Loncraine's <i>Richard III</i> - where you first meet the three kings and complete these responses:</p>	<p>Background knowledge: of filmic techniques</p>

<p><i>Learn about:</i> 2.10 9.8</p>	<ol style="list-style-type: none"> 1. Describe your initial response to the three kings. 2. Describe the filmic techniques such as: mise-en-scene, framing, camera movement, etc used to represent the kings and shape your response. 3. Compare and contrast the representation of the three kings. <p>Share the responses with the class.</p>	<p>Metalanguage: filmic techniques</p> <p>Substantive communication</p>
	<p>Spelling: (look, cover and write) Select 15-20 words from your dramatic techniques glossary. Find 5 more dramatic terms that are not included in our glossary and add them along with definitions.</p>	<p>Metalanguage</p>

Week 3: *Macbeth*: "A dagger of the mind..." "brave Macbeth – well he deserves that name"

Macbeth has been represented as a villain by Shakespeare, yet history paints a very different portrait of a valiant warrior.

Content:	Learning and teaching activities	Quality teaching
	Lesson 1: Assessment Task 1: Presentation of visual representations to the class	
<p><i>Learn to:</i></p> <p>1.1 1.3 1.6</p> <p><i>Learn about:</i></p> <p>1.7 1.8 1.12 2.10 9.7</p>	<p>Lessons 2 – 4 & Lesson 1 Week 4: Shakespeare's <i>Macbeth</i>:</p> <p>Teacher to overview historical story and introduce Macbeth and his land through the CD-ROM images and interviews with local experts as the students read extracts from <i>Macbeth</i> that focus on Macbeth's descent into evil and his final battle with Macduff at Dunsinane.</p> <ol style="list-style-type: none"> Class to view images of Macbeth's Scotland on CD rom to set the scene. View images of Forres on CD-ROM and read Act 1, Scene III: Macbeth and Banquo with the witches set in Forres. Students perform extracts focusing on the character's tone, purpose and delivery. Close examination of Shakespeare's use of language and dramatic features. View images of Inverness on CD-ROM and Act I, Scene V and Scene VII of Lady Macbeth and Macbeth set in Inverness. Students to focus on relationship between Lady Macbeth and Macbeth by noting word choice of both characters. Read Act II, Scene II: Lady Macbeth and Macbeth discussing the killing of Duncan. Read Act III, Scene I: Banquo, Macbeth and the murderers – set in Forres View Polanski's version of Act IV, Scene I: Witches, Macbeth – plotting to kill Macduff's family Read Act V, Scene V: Battle begins and death of Lady Macbeth View images of Dunsinane on CD-ROM and perform final act – Act V, Scene VIII: Death of Macbeth. <p>Extension work: Visit http://www.medievalscotland.org/ to find out more about Scotland during Macbeth's time and: for the real story of Macbeth visit: http://www.bbc.co.uk/history/historic_figures/macbeth.shtml and http://en.wikipedia.org/wiki/Macbeth_of_Scotland</p>	<p>Deep understanding: focus on key ideas in play</p> <p>Narrative: Teacher to overview story</p> <p>Higher order thinking: analysing, evaluating and synthesising information</p> <p>Background knowledge:</p> <p>Metalanguage: language & dramatic techniques</p> <p>Cultural knowledge: appreciation of Scotland</p>
<p><i>Learn to:</i></p> <p>5.1</p> <p><i>Learn about:</i></p> <p>1.7 5.8 9.10</p>	<p>Assessment Task 2: The Bloody and Terrible Crimes of Macbeth – Tabloid Article (See sheet)</p> <p>Outcomes: 1, 5 & 9 Due: End of week 4</p> <p>Compose a newspaper article for a tabloid that presents a negative perspective of the crimes of Macbeth. We will be looking at some examples. The article should include:</p> <ol style="list-style-type: none"> A catchy headline A description of Macbeth – a brave warrior who descended into darkness Focus on the bloody deeds – remember it is for a tabloid and blood and guts sell! An image or an artist's impression of Macbeth Quotes from witnesses and family members of the victims 	<p>Problematic knowledge: Knowledge can be constructed, and there are multiple perspectives</p> <p>Deep understanding: key</p>

	Include a letter to the editor by someone who dismisses your version of Macbeth as lies.	ideas of play
	Spelling: (look, cover and write) Select 15-20 words that you encountered when examining <i>Macbeth</i>	

Week 4: Richard III: "Cheated of feature by dissembling nature, Deform'd, unfinish'd, sent before my time..." Act I, Sc. I

Like Macbeth, Richard III has been represented as a dark, misshapen creature driven by ambition. It is fascinating to compare Shakespeare's evil King with history's warrior.

Content:	Learning and teaching activities	Quality teaching
	Lesson 1: Complete work on <i>Macbeth</i>	
Learn to: 1.1 1.2 1.3 1.6 9.2	Lesson 2 – 4: Shakespeare's Richard III Teacher to overview historical story and introduce Richard III and the places the play is set in though the CD-ROM images and interviews with local experts as the students read extracts from <i>Richard III</i> : a. Class to view images associated with Richard III: York and Leicester, the Tower of London, statue of Richard III, his standard and the interview with Mike Bennett playing Richard III on CD-ROM. b. Read Act I, Scene I: Gloucester's opening speech and final soliloquy paying close attention to the use of language and what it reveals about Richard III's character and his ambitions. View these speeches being performed in the film. c. Groups to now be allocated scenes to analyse and present a task on: • Group 1: Act I, Scene II – final soliloquy – "I do the wrong..." • Group 2: Act I, Scene VI: Murder of Clarence in the Tower – from Clarence's line – "Not to relent is beastly..." to end of scene. • Group 3: Act III, Scene V – death of Hastings in Tower of London • Group 4: Act IV, Scene III – Death of young princes. • Group 5: Act IV, Scene II – Richard's anger that Edward lives; Scene IV – Extract of meeting between Queen Elizabeth and Richard III. • Group 6: Act V, Scenes III & IV – Battle of Bosworth and death of Richard. Group will be provided with a map of the actual battle, views of the actual scene of the battle and information on the battle from the Bosworth Battle Centre on the CD-ROM.	Deep knowledge: focus on key ideas of representation of Richard Narrative: Teacher to overview story Higher-order thinking: students required to analyse, synthesis and extrapolate Substantive communication: students collaboratively analysing the play and presenting information to class Social support: students working together for group presentation Inclusivity: all group members' opinions valued and all students to have a significant role
Learn about: 1.8 1.12 9.7	Informal Assessment: Panel discussion during Lesson 4 and Lesson 1 Week 5 Groups to present to the class a panel discussion on: a. A brief dramatic performance from one of the scenes by one or more group members. b. A brief overview of the scenes analysed by the group. c. What the scenes revealed about Richard III and how the group responded to Richard III. d. Key quotes from the scene/s and why they are significant. Refer to the language features and their dramatic function.	

	Extension: For a different perspective: http://www.fifteenthcentury.net/richard.html	
	Spelling: (look, cover and write) Select 15-20 adjectives that could be used to describe Richard III.	

Week 5: "A kingdom for a stage, princes to act and monarchs to behold the swelling scene." *Henry V*, Act I, Scene I

Shakespeare represented Henry V as an epic hero. Henry delivers most of the lines in the play and his heroic deeds are told by a chorus. Shakespeare focuses on the brave acts of the nobility during the Battle of Agincourt yet it was the foolish decisions made by the French commanders and the skills of the English archers that secured victory for the English. It is interesting to compare Henry V's deeds as a king with Macbeth and Richard III.

Content:	Learning and teaching activities	Quality teaching
	Lesson 1: Group presentations <i>Richard III</i>	
<i>Learn to:</i> 1.1 1.3 1.6 5.1	Lesson 2 – 4: Shakespeare's <i>Henry V</i> Teacher to overview historical story and introduce Henry V and the places the play is set in though the CD-ROM images and interviews with local experts as the students read extracts from <i>Henry V</i> that focus on Henry as a heroic figure and the Battle of Agincourt. a. Class to view images from CD-ROM to appreciate Henry V's journey to Normandy and the setting of the attack on Harfleur and the Battle of Agincourt. b. Class to read and view the film's version of Act I, Scene I chorus to set the scene. Discussion of Shakespeare's focus on Henry V as an epic hero through an examination of the language and dramatic features. c. Groups to now be allocated scenes to analyse and present a task on: <ul style="list-style-type: none"> • Group 1: Act I, Scene II: Henry's speech L. 225 – "Call in the messengers..." – to the end of the scene; Act II, Scene I – Chorus only. • Group 2: Act III: Scene I - In France on the eve of battle; Scene II: Attack on Harfleur. • Group 3: Act III: Scene IV: Picardy – English camp – Beginning L. 98 – "What men have you lost, Fluellen ?"; Act IV, Scene I: Agincourt. • Group 4: Act IV, Scene III: St Crispin's speech; Scene IV: Field of Battle. • Group 5: Act IV, Scene V: Death of French prisoners; Scene VII. • Group 6: Act IV, Scene VIII: Extract from L. 72 to end; Act V: Scene I: both choruses. 	Narrative: Teacher to overview story Deep knowledge: focus on key ideas of the play – Henry as an epic hero Deep understanding: demonstration of deep understanding in group presentations Higher-order thinking: students challenged to take risks in presentations Inclusivity: all students' contributions valued Explicit criteria: marking guidelines
<i>Learn about:</i> 1.7 1.8 1.12 2.10	Informal Assessment: Group presentations during Lesson 4 and Lesson 1 Week 5 Groups to do one of the following tasks to present to the class: <ul style="list-style-type: none"> • A description of the Battle of Agincourt including a diagram of the battle. Use quotes from the scenes you were allocated. You could even challenge Shakespeare's focus on the brave contribution of the nobility by referring to the role of the common archers. • A performance of some of the most stirring lines from the group's scenes and a brief explanation 	

	<p>of why these lines were chosen.</p> <ul style="list-style-type: none"> • A visual representation of the Battle of Agincourt and Henry V's role: poster, Power point; diorama. • A selection of music the group would use to accompany their scenes and a justification for the choice of music. • A comparison/contrast of the scenes in Shakespeare's play and two film versions. • "This is Your Life Henry V" – group to appropriate the modern TV show and create their own version to pay tribute to Henry V. Could make it interesting by having a surprise guest such as a relative of one of the French prisoners who was ordered to be killed by Henry V. • A performance of a modern version of one of the scenes your group has been allocated. • A free choice negotiated by the group with the teacher and in the context of the class study. <p>The activities could be chosen by more than one group.</p>	<p>provided and expectations clearly stated</p> <p>Student regulation: students supporting each other to complete set tasks</p>
	<p>Spelling: (look, cover and write) Select 15-20 forceful verbs that could be used to describe the battle.</p>	

Week 6: "The day is ours, the bloody dog is dead." *Richard III*, Act V, Scene V

Mark Twain once wrote: "the very ink of history is written with fluid prejudice." When you examine Shakespeare's representation of a villain remember that although Shakespeare based his play on an actual historical personality, he shaped the character to suit his times, purpose, values and audience. Thus, his perspective is open to question.

Content:	Learning and teaching activities	Quality teaching
	Lesson 1: Presentation of group tasks on Richard III	
<p><i>Learn to:</i></p> <p>1.1</p> <p>1.5</p> <p>5.1</p> <p>9.1</p> <p>9.2</p> <p>9.4</p>	<p>Lessons 2 – 4: Assessment Task 3: "From Both Sides Now..." The case for the Defendant</p> <p>(See marking guidelines)</p> <p>You are being offered the choice of two possible approaches to this task. Select the one that suits your and your partner's preferred learning style or challenges you and your partner to extend your skills.</p> <p>Task A</p> <p>Nature of task: Defence's Report</p> <p>You have been appointed as the lawyer to represent ONE of the following:</p> <ol style="list-style-type: none"> The ancestors of Macbeth versus Shakespeare's defamatory accusations The ancestors of Richard III versus Shakespeare's defamatory accusations The ancestors of a French soldier ordered to be killed by Henry V <p>Find a research assistant in the class and use the Internet, Shakespeare's play and the CD-ROM interviews to examine recorded history as opposed to Shakespeare's representation. Keep in mind that recorded history can be inaccurate as history according to Linda Hutcheon is constructed by those in power. She refers to history as <i>his/story</i> or <i>faction</i>.</p> <p>You have three lessons to use the Internet and other resources such as the CD-ROM to prepare your case. Compare the evidence you uncover to Shakespeare's representation. Present your findings in a formal report and include:</p> <ol style="list-style-type: none"> Shakespeare's case against Macbeth or Richard or how Henry justified killing the French prisoners. If possible, the reasons why Shakespeare represented the King or the events the way he did 	<p>Social support: assisting each others' learning</p> <p>Problematic knowledge: recognise knowledge has been constructed and open to question</p>
<p><i>Learn about:</i></p> <p>5.8</p> <p>9.10</p>		

	<p>3. The historical evidence you have uncovered – include all references 4. Your findings based on the historical evidence and Shakespeare's representation.</p> <p>You and your research assistant will then record your findings in a detailed formal report. You can use diagrams, battle plans, images, time lines, quotes, or any other sources you believe will support your case. You do not have to present this case to the class; however there will be time at the end of this unit for a whole class debate about the three Kings.</p> <p>Extension: Record on video you and your assistant presenting the case.</p> <p>Task B - Visual Representation Nature of task: Imagine you and your partner have been asked to compose a visual representation of one of the Kings for the Power House Museum in Sydney. The museum has provided you both with the following brief:</p> <ul style="list-style-type: none"> a. The visual representation must reflect the historical perspective and Shakespeare's representation of the King. b. The representation must be accompanied by a detailed reference list of all sources. c. You can use any medium for your visual representation such as: Power point, a poster, a diorama, a model, a web site, a CD-ROM, etc. <p>The visual representation could include some of the following:</p> <ul style="list-style-type: none"> 1. A few key quotes that reveal Shakespeare's perspective and the historical perspective 2. Images and symbols that represent the King such as a crown and a knife for Macbeth 3. Images from the CD-ROM to depict the King's places <p>Due: End of week 7.</p> <p>Extension: Record on tape or CD an audio presentation to accompany the visual representation. You could include appropriate music, commentary by historians, etc.</p> <p>Outcomes: 1, 5 & 9</p>	
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Assessment Task 1: Representation of Shakespeare's World – Peer assessed

Group members:

1.
2.
3.
4.

Achievement: Please Circle: A B C D E

Comment:

Marker's Name:

Performance Descriptor	Marking Guidelines
A Insightful Skilful	<ul style="list-style-type: none"> • Skilful visual representation of Shakespeare's world • Conveys insightfully the content and ideas of Shakespeare's world to a modern audience • Insightful appreciation of how Shakespeare's perspective was shaped by his times
B Thoughtful Effective	<ul style="list-style-type: none"> • Effective visual representation of Shakespeare's world • Conveys thoughtfully the content and ideas of Shakespeare's world to a modern audience • Thoughtful appreciation of how Shakespeare's perspective was shaped by his times
C Sound	<ul style="list-style-type: none"> • Sound visual representation of Shakespeare's world • Conveys soundly the content and ideas of Shakespeare's world to a modern audience • Sound appreciation of how Shakespeare's perspective was shaped by his times
D Limited	<ul style="list-style-type: none"> • Limited visual representation of Shakespeare's world • Describes the content and ideas of Shakespeare's world to a modern audience • Limited reference to how Shakespeare's perspective was shaped by his times
E Elementary	<ul style="list-style-type: none"> • Elementary visual representation • Little or no connection to Shakespeare's world

- Little or no appreciation of how Shakespeare's perspective

Assessment Task 2: The Bloody and Terrible Crimes of Macbeth – Tabloid Article Teacher assessed

Student's Name:.....

Achievement: Please Circle: A B C D E

Comment:

Performance Descriptor	Marking Guidelines
A Insightful Skilful	<ul style="list-style-type: none"> • Insightful understanding of the ideas, perspectives and content in the play • Skilful use of language features, form and structure demonstrated in the tabloid article • Insightful understanding of a different perspective of the text demonstrated through the letter to the editor
B Thoughtful Effective	<ul style="list-style-type: none"> • Thoughtful understanding of the ideas, perspectives and content in the play • Effective use of language features, form and structure demonstrated in the tabloid article • Thoughtful understanding of a different perspective of the text demonstrated through the letter to the editor
C Sound	<ul style="list-style-type: none"> • Sound understanding of the ideas, perspectives and content in the play • Sound use of language features, form and structure demonstrated in the tabloid article • Sound understanding of a different perspective of the text demonstrated through the letter to the editor
D Limited	<ul style="list-style-type: none"> • Limited understanding of the ideas, perspectives and content in the play • Limited use of language features, form and structure demonstrated in the tabloid article • Limited understanding of a different perspective of the text demonstrated through the letter to the editor
E Elementary	<ul style="list-style-type: none"> • Elementary understanding of the play • Elementary use of language features, form and structure • Little or no understanding of a different perspective of the text

demonstrated through the letter to the editor

Assessment Task 3: "From Both Sides Now..." Peer and Teacher assessed

Students' Names: 1. 2. Achievement: Please Circle: A B C D E

Comment:

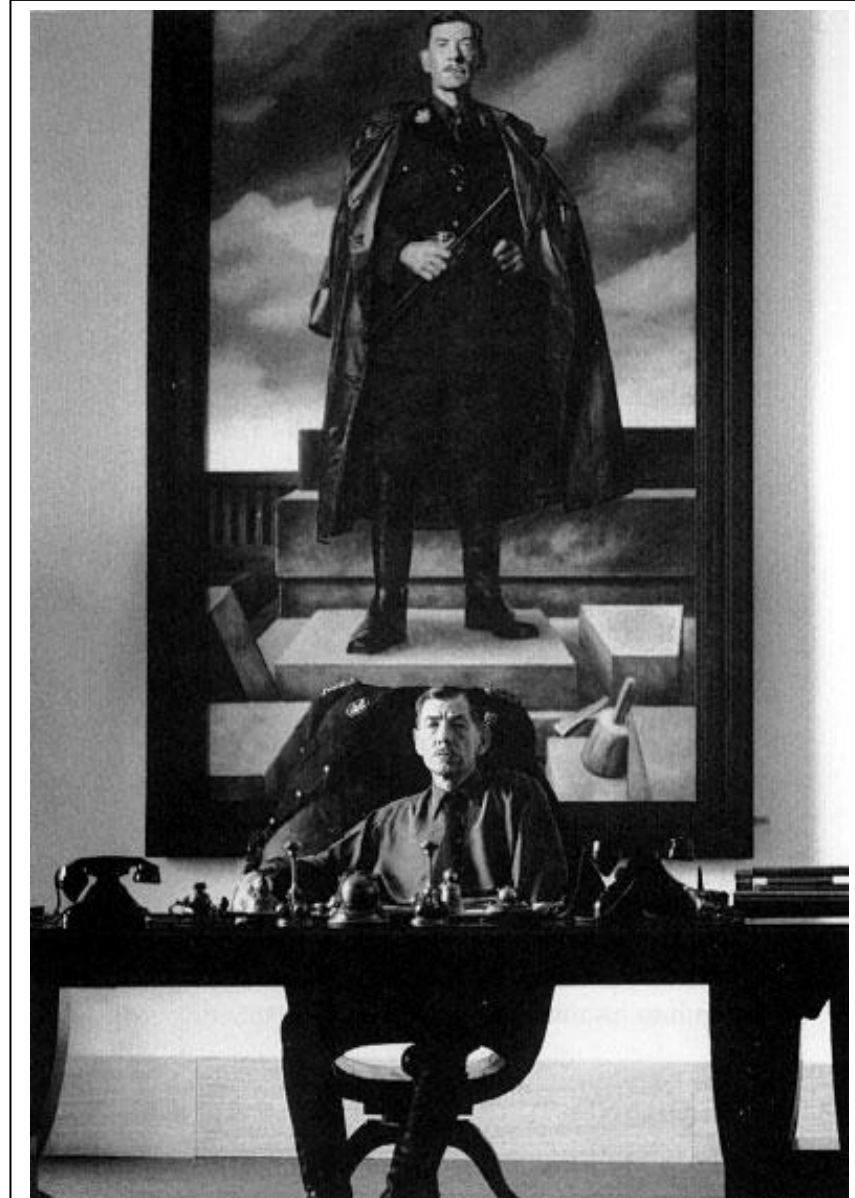
Performance Descriptor	Marking Guidelines
A Insightful Skilful	<ul style="list-style-type: none"> Insightful understanding of the ideas, perspectives and content in the play Skilful use of language features, form and structure demonstrated in the report or visual representation Insightful understanding of different reading positions and the influence of personal perspective and context
B Thoughtful Effective	<ul style="list-style-type: none"> Thoughtful understanding of the ideas, perspectives and content in the play Effective use of language features, form and structure demonstrated in the report or visual representation Thoughtful understanding of different reading positions and the influence of personal perspective and context
C Sound	<ul style="list-style-type: none"> Sound understanding of the ideas, perspectives and content in the play Sound use of language features, form and structure demonstrated in the report or the visual representation Sound understanding of different reading positions and the influence of personal perspective and context
D Limited	<ul style="list-style-type: none"> Limited understanding of the ideas, perspectives and content in the play Limited use of language features, form and structure demonstrated in the report or visual representation Limited understanding of different reading positions and the influence of personal perspective and context
E Elementary	<ul style="list-style-type: none"> Elementary understanding of the play Elementary use of language features, form and structure demonstrated in the report or visual representation

- | | |
|--|---|
| | <ul style="list-style-type: none">• Little or no understanding of different reading positions and the influence of personal perspective and context |
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Two Perspectives of Macbeth: Images available from *Google Image*



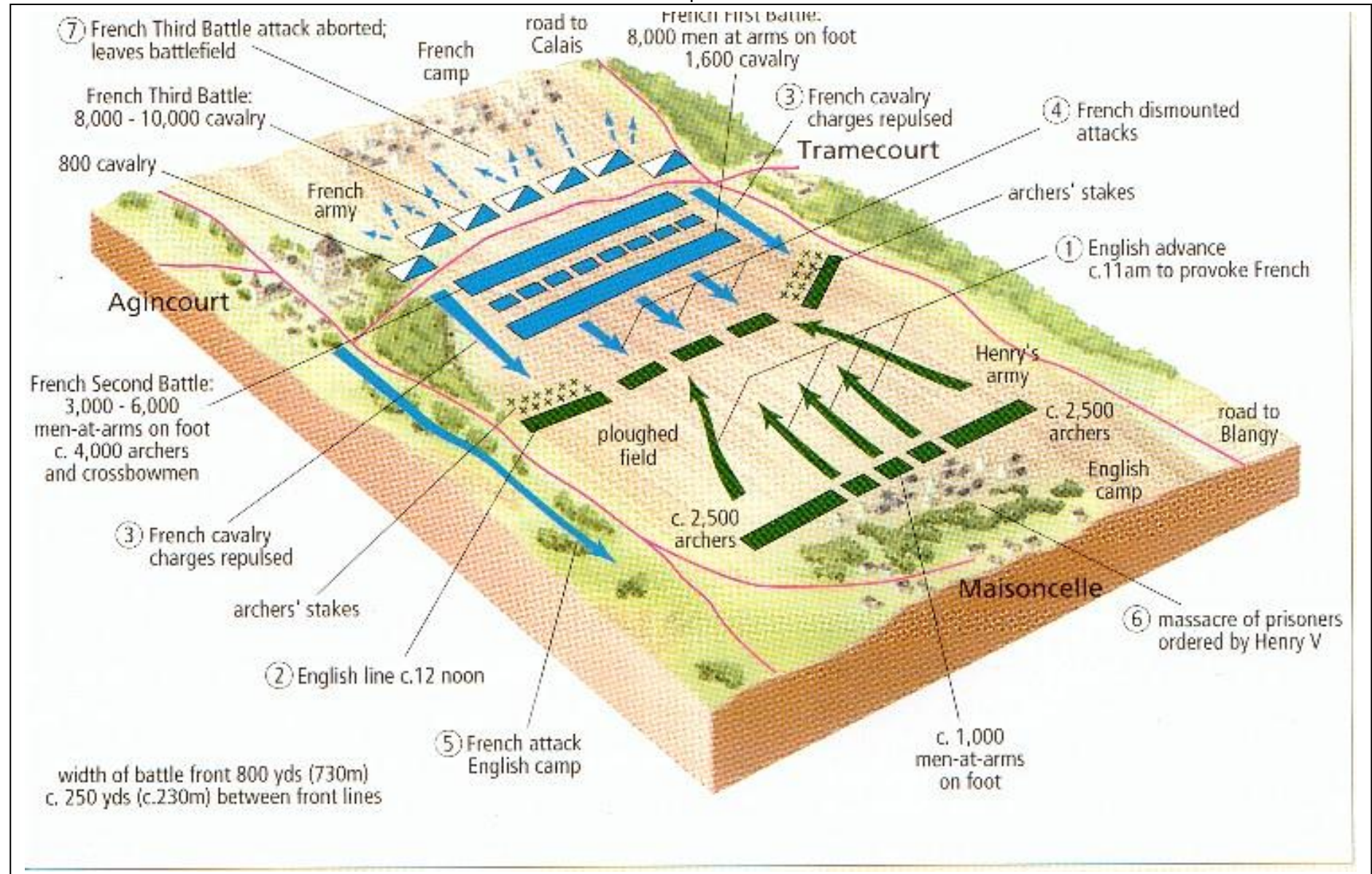
Two Perspectives of Richard III: Images available from *Google Image*



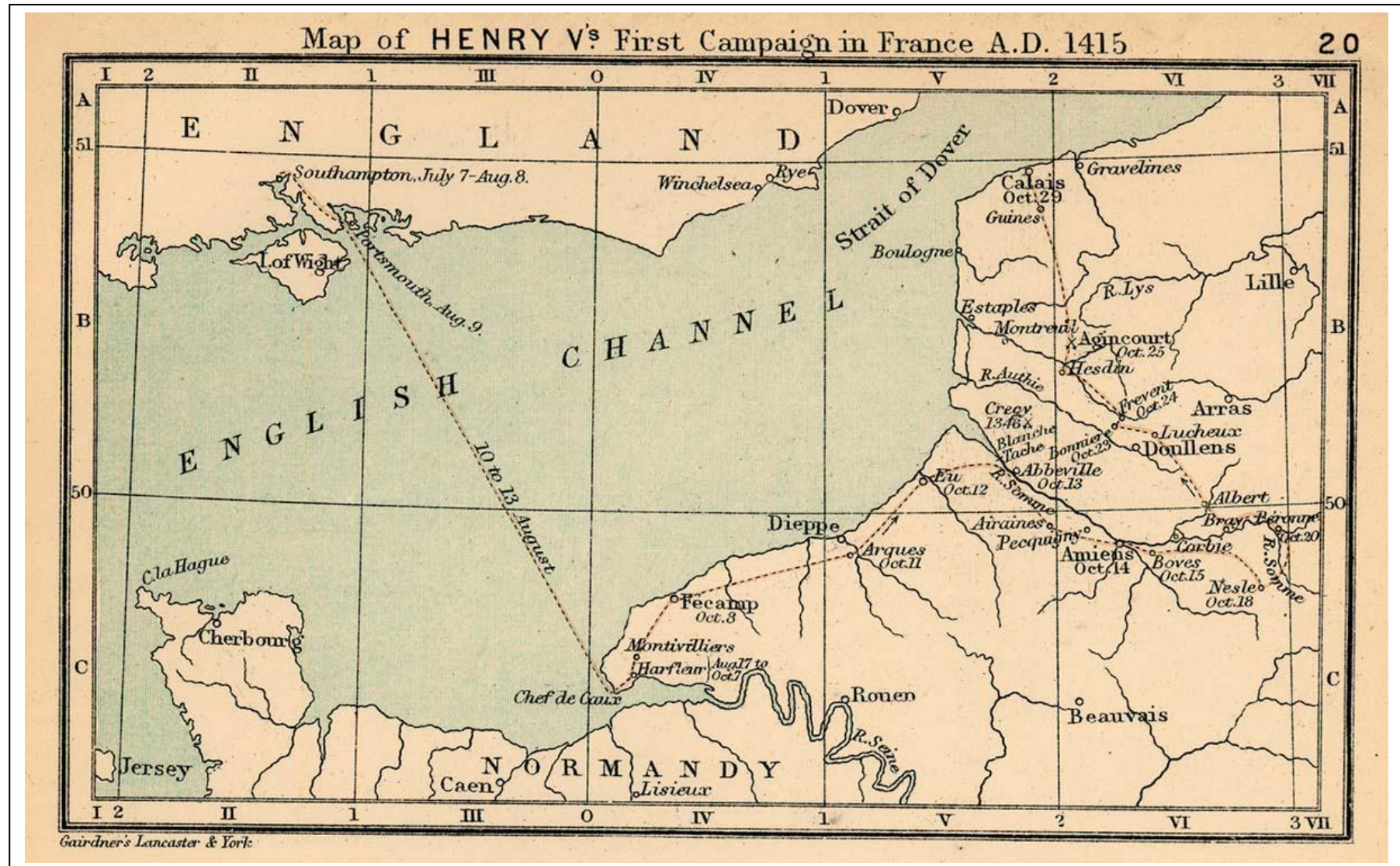
Images of Henry V: Images available from *Google Image*



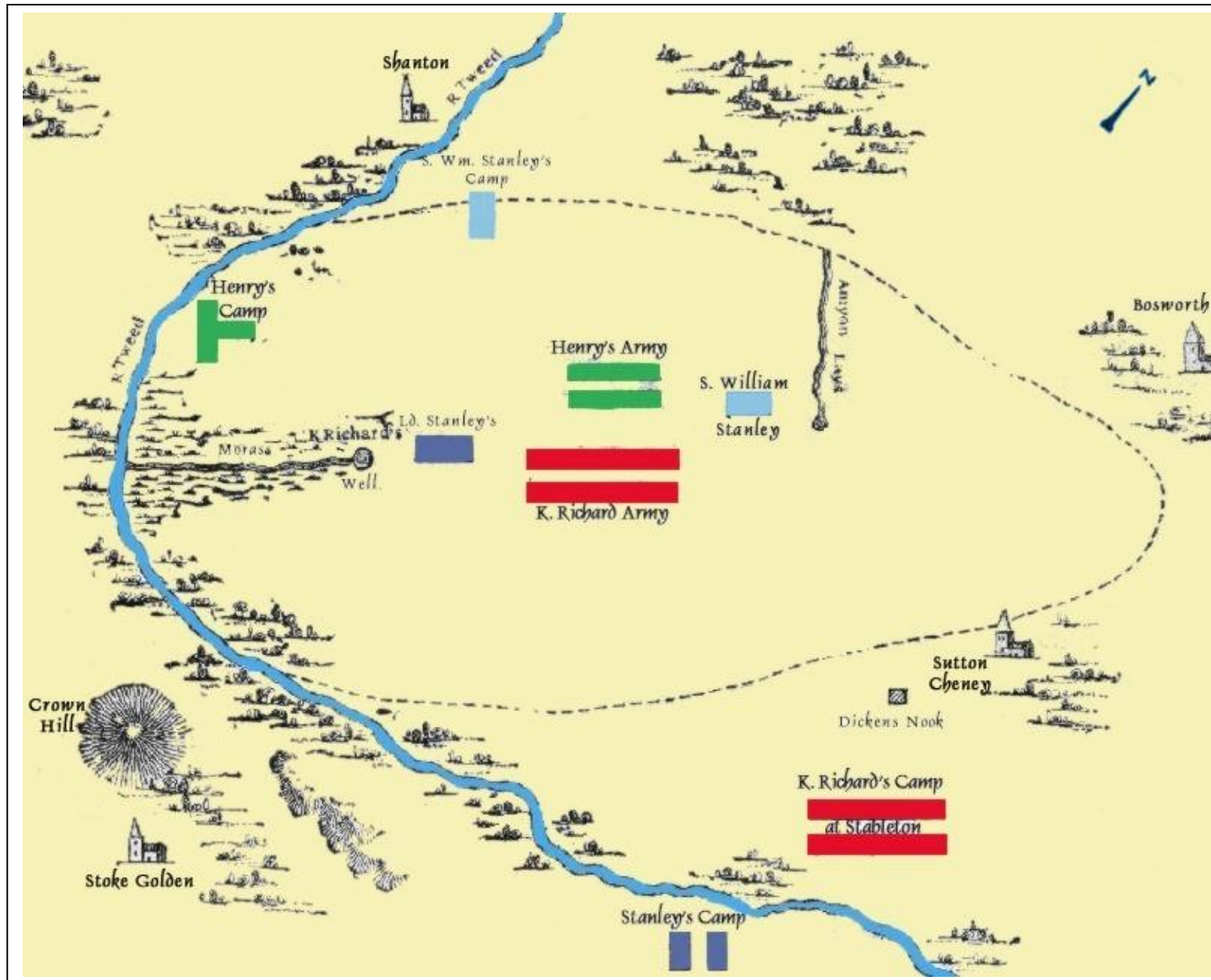
Battle of Agincourt: Image available from *Google Image*



Henry's Journey to Agincourt: Images available from Google Image



Battle of Bosworth: Image available from Google Image



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